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COLORS.

COLORS tend to elevate the spirits (that is if they be the right kind of colors) and enliven the mind; why then should we hesitate to make general use of them, if the interior of our homes by having all the colors of an Egyptian temple or a Chinese pagoda, will feed our imagination into the delusion that we are, or can be, happy, why not at once adopt the temple and the pagoda? Life is too short and troublesome to sacrifice comfort even to—taste, especially when there is a question whether or no taste is lost sight of.

If one admires coloring, how pleasant it is to

color. If natural wood is used for the dado it restricts the character of the wall somewhat.

Drawing-rooms are intended, as a rule, to be artificially lighted, and the decoration must in a measure be made with this in view. Whether that light be gas or electricity will probably have something to do with the colors selected.

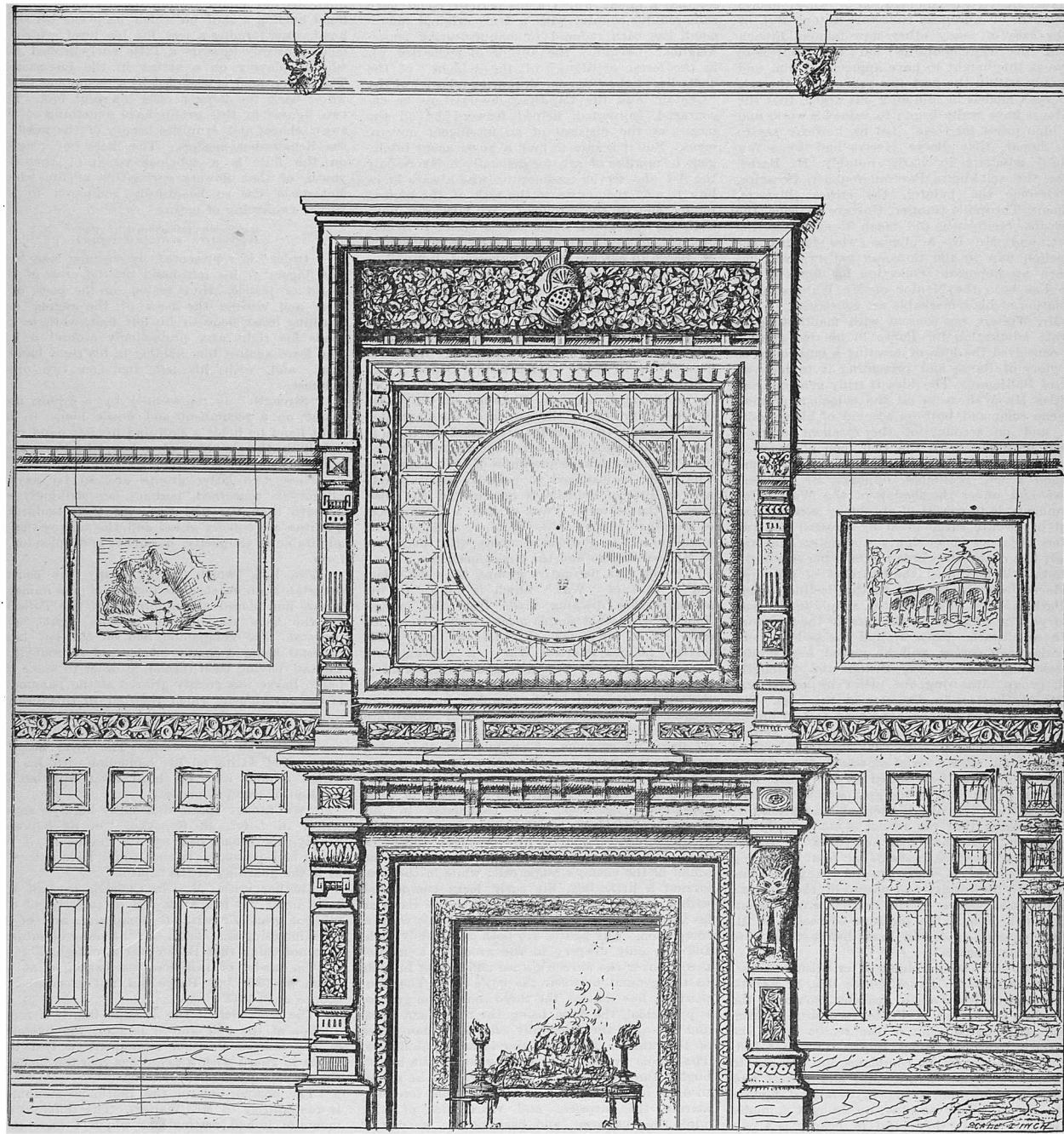
Heavily colored rooms require dark furniture, and in a like sense light colored rooms demand light furniture. The former looks dignified and stately, the latter exhilarating and inviting.

One can with perfect good taste go to one extreme or the other, having the room either light or dark, or it may be finished in the half tints now so popular and attractive, though to our

and as we have said, to the imagination. Perhaps minarets would give a picturesque appearance to our city.

A FAULT IN PICTURE HANGING.

IRRESPECTIVE of the nature of the background, its color or its character, people will make all kinds of angles over it with every color of picture cord, a bright red and a horribly crude green predominating. If these angles were of the same number of degrees we might look upon them with some slight favor, but when they strike into



MANTEL AND FIRE OPENING, DESIGNED AND MANUFACTURED BY L. R. HARTUNG.

get into a colored room, a boudoir with a delicate green wall, with a tinge or streak of red at proper places, that is, of course, if (according to Mrs. Haweis' theory) these colors are calculated to enhance the beauty of the lady who occupies the room.

If we fall in with the regular decoration of the times we must say that the dining-room (considering the number of dining-rooms illustrated in the papers, this seems to be the room that appeals the most powerfully to the greatest number of persons) must not be too light, nor yet sepulchral, but of a soft, warm, pleasant, and we might add, appetizing

mind not so effective, because not so distinctive as the richer colors or deeper tones.

If it were in our province to make suggestions about the exterior of the house, we might have something to say about the blocks of forbidding exteriors that meet us all over the city; brown stone and brick are the prevailing sentiments, no color, no change, no complexion, just the one stolid front, not even shellac to give it a polish. It may not be necessary to introduce minarets and domes, tiled and frescoed, but something might be suggested by which the outside as well as the inside of our houses would be pleasing to the eye,

geometry indiscriminately they become discouragingly varied. These cords are usually attached at points approaching the centre of the suspended frame, and the picture is thus tilted forward in a needlessly abrupt manner, and another angle is the consequence. It's all wrong, the principle of these angles, they are unnecessary; it is bad enough to have straight lines over the wall without indulging in oblique ones.

CORDS or wires attached to pictures should be suspended from beneath the frieze.